

# Colby Library Quarterly



February 1950

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SERIES ONE OF THE COLBY LIBRARY QUARTERLY  
*was published in the four-year period 1943 to 1946*

in January, March, June, and October by the Colby College Library at Waterville, Maine, under the editorship of Carl J. Weber, Curator of Rare Books and Manuscripts. Subscription price: two dollars a year. Current single numbers: fifty cents. A printed INDEX to Series One will be supplied free upon request to any subscriber to this QUARTERLY. Copies of all previous issues are still available.

With the year 1947 the COLBY LIBRARY QUARTERLY began publication in February, May, August, and November. Series II was begun with the issue for February 1947.

Communications regarding subscriptions should be addressed to the Librarian; communications regarding articles in the QUARTERLY should be addressed to Carl J. Weber.

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# Colby Library Quarterly

Series II

February 1950

No. 13

## "SAIL ON, O SHIP OF STATE!"

How Longfellow Came to Write These Lines  
100 Years Ago

By HENRY WADSWORTH LONGFELLOW DANA

PRESIDENT Franklin Delano Roosevelt, at a crucial moment early in the war, sent a significant message to Winston Churchill, in which he wrote out in his own hand the following lines:

... Sail on, O Ship of State!  
Sail on, O UNION, strong and great!  
Humanity with all its fears,  
With all the hopes of future years,  
Is hanging breathless on thy fate!

This quotation from Longfellow's "The Building of the Ship" aroused an instant and ardent response in Churchill and throughout England. Now, by comparing the different manuscript versions of the poem and by examining certain hitherto unpublished passages from Longfellow's journals and letters, the circumstances under which the lines originated in the poet's mind are here traced for the first time.\*

It was on November 11, 1849, that Henry Wadsworth Longfellow wrote these lines as part of a new ending to "The Building of the Ship." The poem, originally called

\* A somewhat abbreviated form of this article was printed in the *Christian Science Monitor* for November 11, 1949. It is here reprinted, with the restoration of all the passages not printed in the *Monitor*, by permission of its editor, Erwin D. Canham.

merely "The Ship," exists in two different manuscripts, a rough draft in pencil and a later copy prepared for the printer, written in ink on blue paper. Both of these are still preserved in the Longfellow House in Cambridge.

In the first manuscript version, the poem covered nearly eighty pages and gave a detailed account of the construction of the ship from the building of the little model, through the laying of the keel, the raising of the ribs of the ship, the adding of the sheathing, the putting in of the mast, the adjusting of the rudder, the forging of the anchor, the carving of the figurehead, leading up at length to the pastor's final prayer and benediction and the final launching of the ship.

The original ending, however, was a rather pessimistic one. Realizing what was the almost inevitable fate of the wooden ships that he had seen launched, Longfellow wrote:

But where, oh where,  
Shall end this form so rare?  
... Wrecked upon some treacherous rock,  
Rotting in some loathsome dock,  
Such the end must be at length  
Of all this loveliness and strength!

It was apparently in this form that "The Building of the Ship" was first sent to the printers and set up in type.

Then, at the last moment, just before the volume called *The Seaside and the Fireside* was about to be printed, with "The Building of the Ship" as the leading poem, Longfellow decided to change the ending to a more optimistic one, bringing in an allusion to the Ship of State.

For Longfellow, "The Building of the Ship" was not merely a literal description of what he had so often observed in the shipyards of his native Portland; but it was also for him an allegory of the growth of the Union. Plato in his *Republic* and Horace in his *Ode* beginning "O navis!" had made brief analogies between the state and a ship.

Longfellow, however, carried out the metaphor in a far more extended form. This was not something added at the last moment, when he substituted the new ending. On the contrary, the idea of having the Ship serve as an emblem of the Union was in his mind from the start. For, even in the first rough draft in pencil, he had written:

A goodly frame, a goodly fame,  
And the UNION shall be her name!  
And foul befall the traitor's hand  
That would loose one bolt, or break one band  
Of this gallant ship or this goodly land!

The last three of these lines were later dropped out, but the first two were kept in substance. In any case the doleful first ending

Lost, lost, wrecked and lost!  
By the hurricane driven and tossed

seemed an unhappy prophecy if applied to the country as a whole.

Moreover, Mr. Longfellow had been stirred by the growing crisis in 1849 to assert a new faith in the Union already threatened with secession by the South. With the discovery of gold in California, the "Gold Rush" and the "Forty-Niners," the struggle of "Free Soil" against "Slave Soil" swept across the whole country and came to a head in the election on November 12, 1849, in which Mr. Longfellow cast his vote for the first Free Soilers to sit in Congress. Longfellow, who had published his *Poems on Slavery* some seven years earlier, now encouraged his closest friend, Charles Sumner, "to take strong ground" on the anti-slavery question.

On November 11, 1849, the day before the election, Sumner came to dinner with Longfellow, all aglow with the speech he had made on the previous evening at the Free Soil Meeting at Tremont Temple. It was on that same November 11 that Longfellow decided to write a new and

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more stirring ending to "The Building of the Ship." On a large sheet of rough paper he wrote in pencil:

Sail on! Sail on! O Ship of State!  
For thee the famished nations wait!  
The world seems hanging on thy fate!

This rough draft went on with lines that were later much altered:

We will not doubt, we will not fear,  
But sail right on with hearts of cheer,  
Our hearts, our fortunes go with thee. . . .  
Sail on, nor fear to breast the sea!  
Sail on, sail on forever more. . . .  
Our faith and trust, that banish fears,  
Are all with thee—are all with thee!

At the end of these lines was written: "Nov. 11. 1849."

This new ending was then revised in a version written in ink and sent to James T. Fields, the publisher, with a letter saying: "What think you of the enclosed, instead of the sad ending of 'The Ship'? Is it better?" The new ending was apparently approved by the publisher and set up in type in place of the old ending. Even in the proof sheets, however, Longfellow made still further changes, and after the line

Thou, too, sail on, O Ship of State!  
in place of

For thee the famished nations wait!

he inserted at the last moment the line

Sail on, O UNION, strong and great!

By bringing in again the name of the ship "UNION" in capital letters, he echoed his earlier reference to the name "UNION," tied the whole poem together, and brought out more clearly the significance of the fact that in referring to the fate of the ship he had at heart the fate of the nation.

When the volume was published, early in December,

1849,\* "The Building of the Ship" with its "blaze of patriotic feeling at the end" aroused great enthusiasm. Thomas Wentworth Higginson called this poem of Longfellow's "the most complete and artistic which he ever wrote." The Chief Constructor of the British Navy, "one of the greatest ship-builders the world ever produced," declared it "the finest poem on ship-building that ever was." The concluding passage about the "Ship of State" was chanted by children in Faneuil Hall under the title "Ode to the Union." The great English actress, Fanny Kemble, recited the entire poem before a Boston audience of over three thousand to thunderous applause. Mr. Longfellow in his journal describes her "standing out upon the platform, book in hand, trembling, palpitating and weeping, and giving every word its true weight and emphasis. It was grandly done." As Charles Eliot Norton says, these verses "rendered a great public service, in appealing to the national sentiment of the people with such an inspiring passion of patriotic fervor as quickened faith and strengthened confidence in the already threatened union of the States."

On the threshold of the Civil War, Abraham Lincoln quoted the lines beginning:

... Sail on, O Ship of State!

His secretary, Nicolay, declared: "These lines seemed to stir something deep in Lincoln. His eyes filled with tears and his cheeks were wet. He did not speak for some minutes, but finally said with simplicity: 'It is a wonderful gift to be able to stir men like that!'"

On the threshold of World War II, a later President of the United States, in a similar great crisis, quoted these same lines. On January 19, 1941, during a visit from Wendell Willkie, whom he had defeated in the presidential

\* Although published in 1849, and "entered" by Longfellow for copyright "in the year 1849," the book bears upon its title-page the date "M DCCC L." It was published in Boston by Ticknor, Reed, and Fields. For the past two months the Colby College Library's copy of this book has been on exhibition in its Treasure Room.—*Editor.*

election two months earlier, Franklin Delano Roosevelt wrote out this same passage in longhand, placing it in a sealed envelope addressed "to a certain naval person." This he gave to Mr. Willkie to take to England and deliver to Winston Churchill, who was, of course, the "certain naval person" referred to. Roosevelt knew that no one would appreciate the reference to "the Ship of State" more than the former Lord of the Admiralty, Winston Churchill. He also realized how much this would appeal to a seafaring people like the British. In his note to Churchill he added that this quotation "applies to you people as it does to us." Churchill relayed this message in a broadcast, and almost immediately the five lines about "the Ship of State" were printed in large type in newspapers and on pictures, on cards and on calendars, both in England and in America. In response to the general interest at that time, Longfellow's original manuscript of this passage was loaned to the Library of Congress in Washington and placed on exhibition where it attracted great attention throughout the war.

Now, on the hundredth anniversary of the publication of this poem, it has been possible to trace here the gradual evolution of these lines—lines which created such a deep impression when they were first published and which were later to be quoted by at least two Presidents of the United States during great crises, national and international.



#### TITLES FROM THE POETRY OF

A. E. HOUSMAN

By TOM BURNS HABER

ONE minor quantitative index of a poet's greatness is the number of times other writers draw on him for titles. The practice of keeping literary christenings within the family has of late been occurring with perhaps more than normal frequency, for one rarely scans the list of a



week's "new" titles without having his memory stirred with echoes of Donne, Keats, or another of our English poets. Shakespeare is of course the inexhaustible spring. Over the centuries he has furnished more book names than any other single writer. It could safely be said that there is not a scene in his plays that does not contain a line or two capable of decking out the cover of a book; and there is no telling when Macbeth's much-parcelled-out speech in Act V, scene 5, will spawn yet another title.

I wonder if it is generally known how often the poetry of A. E. Housman has been levied on. Housman's first volume was published in 1896; his death occurred only thirteen years ago. Still, no less than fourteen novels, plays, and short stories have gone out to English and American readers under a phrase from *A Shropshire Lad*, *Last Poems*, or *More Poems*. Can any other poet so near our own day—or for that matter, can many dating back three centuries—offer a comparison?

Here is the list:

1. *Drums of Morning* (ASL IV) by Henry Neumann, ed., 1926.
2. *A World I Never Made* (LP XII) by James T. Farrell, 1936.
3. *Brooks too Broad for Leaping* (ASL LIV) by Flannery Lewis, 1938.
4. *No Star is Lost* (MP VII) by James T. Farrell, 1938.
5. "With the One Coin for Fee" (MP XXIII) in *Experiment; Four Short Novels* by Helen Rose Hull, 1940.
6. *A Stranger and Afraid* (LP XII) by Martha G. Frizell, 1941.
7. *Drums of Morning* (ASL IV) by Philip Van Doren Stern, 1942.
8. *Anger in the Sky* (LP XIX) by Susan Ertz, 1943.
9. *Earth and High Heaven* (ASL XLVIII) by Gwethalyn Graham, 1944.
10. *No Wind of Healing* (ASL XXX) by Dorothy Palmer Hines, 1946.

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11. *Angry Dust* (LP IX) by Dorothy Stockbridge, 1946.
12. *The Taken Town* (LP VIII) by Dudley Carew, 1947.
13. *Blue Remembered Hills* (ASL XL) by Lalah Daniels, 1947.
14. *Seed of Adam* (MP XLV) by Charles Williams, 1949.

I would be grateful for additions to this list, if other readers would kindly send them to me at the Ohio State University, Columbus 10, Ohio.



### THREE MORE JEWETT LETTERS

RECEIVED too late for inclusion among the Letters of Sarah Orne Jewett which we printed shortly after the centenary of her birth are three which we here transcribe, in order to continue our sharing of these letters with the many admirers of Miss Jewett's work who have made themselves known to us since the first mention of her name in one Colby publication or another. The little volume of *Letters of Sarah Orne Jewett Now in the Colby College Library* contained the text of thirty-three letters. Six more were included in the issue of this quarterly for November, 1949. The three here transcribed bring the Colby total to forty-two letters.

*Letter No. 40*

South Berwick Maine

22 January 1891

Dana Estes, Esq[ui]re  
301 Washington St.  
Boston

My dear Mr Estes<sup>1</sup>

Will you give my best thanks to your committee and say that I regret very much that I cannot accept their po-

<sup>1</sup> Dana Estes (1840-1909) was born in Gorham, Maine. At the age of nineteen he went to Boston, entered the book business, and after being associated with various bookselling and publishing houses, he went into partnership with Charles E. Lauriat. Estes & Lauriat pub-

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lite invitation to the Dinner of the Pine Tree State Club on the twenty eighth of January. Nobody at the feast will be more proud and fond of his native state than I am of what Whittier has called our "hundred harbored Maine."

Believe me ever

Yours sincerely

SARAH ORNE JEWETT

*Letter No. 41*

South Berwick, 22 January [1891]

Dana Estes Esq  
301 Washington Street  
Boston

Dear Mr. Estes

After writing my note of this morning I have remembered that Mrs. Richards of Gardiner [Maine] is probably in town at 241 Beacon Street, and that you will undoubtedly like to have her asked to your dinner. I am very sorry that I was compelled to decline, but I am kept here this winter by the serious illness of a member of our family,<sup>2</sup> and it is impossible for me to count upon going to town even for a day. If all the Maine-born people are as proud of Mrs. Richards—the child of Maine's adoption—as I am, then they are very proud indeed! I hope that I am right in thinking that she is available for your dinner company on the 28th—but you are likely to know, since she is of your publishing household.

Believe me with best regards

Yours sincerely

SARAH O. JEWETT

lished books and also ran a retail store on Washington Street, opposite the Old South Meeting House. Estes became a member of the famous Boston Browning Society, and he was a leader in the movement for international copyright.

<sup>2</sup> Miss Jewett's mother, Mrs. Caroline F. Perry Jewett, died in 1891. On January 9 Miss Jewett had written to Mrs. George D. Howe: "My mother has been very ill again and I am staying at home almost constantly. . . ." (See *Letters . . . Now in the Colby College Library*, 1947, page 24.)

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Letter No. 42

South Berwick, Maine

3 Feb[ruar]y [1895].

Dear Mr. Estes

I cannot refuse to let my name stand on such a committee, but I am afraid that I cannot promise to do much service. I am still very far from well, and find it most difficult to take up my affairs again.<sup>3</sup> You give me great pleasure by what you tell me of Miss Hersey's interest and kindness in speaking of my work and for reading "Decoration Day."<sup>4</sup> In fact the newspaper reports, brief as they were, gave me much pleasure. I do not stand exactly in the position of most of the members of the projected society of Daughters of Maine as I count myself entirely a Maine person and not a (transplanted) Boston citizen, even though I may spend many weeks of the winter within the limits of Ward Nine!

I thank you for your kindness and interest and I congratulate you on the success of the Maine Dinner.

Yours very truly

S. O. JEWETT

<sup>3</sup> On May 27, 1895, Miss Jewett wrote to F. M. Hopkins to say that she had been "seriously ill the greater part of the winter (after an attack of the nature of pneumonia) and had been forced to lay aside her writing affairs." (See *Letters*, Colby, page 42.)

<sup>4</sup> This story had appeared in *Harper's Magazine* for June, 1892. A copy of *A Native of Winby* in the possession of Mrs. Frank J. Sprague contains, above the title "Decoration Day," a handwritten record of the fact that Sarah Orne Jewett once "told Mrs. Laura Richards that, if she were remembered by any of her stories, she should be glad if it might be this one," i.e., "Decoration Day." Mrs. Sprague herself is remembered by all Walt Whitman enthusiasts for her *List of MSS., Books, . . . and Memorabilia in Commemoration of the 120th Anniversary of the birth of Walt Whitman . . . exhibited at the Library of Congress*, 1939.



ALSO received too late to get into the centennial *Bibliography of Sarah Orne Jewett*, published by the Colby College Press, is a copy of Alice M. Jordan's *From Rollo to Tom Sawyer and Other Papers* (Boston, The Horn Book, Inc., 1948). Miss Jordan writes so charmingly about Sarah Orne Jewett that we are unwilling to allow the fact that the centennial anniversary has now passed to deprive our readers of the opportunity of looking over our shoulder at these words on page 159:

"Looking back at the animated procession of American girls moving through the books of the last quarter of the nineteenth century, the figure of Betty Leicester stands out in the front rank. Sarah Orne Jewett, to whom we owe her, wrote no other full-length book for girls, but her short stories had been printed in young people's magazines constantly after their appearance in the *Riverside*, and older girls had become acquainted with her exquisite cameos in published collections and in the pages of *The Atlantic Monthly*. Some of them knew the delicate touch with which the lovely story of Sylvia, in *A White Heron*, had been etched.

"*Betty Leicester* begins and ends with a journey. Tides-head, where Betty Leicester visited with her great-aunts, becomes a real place before the summer is over. So do the new friends she made there, and the old ones who grew dearer seem real under Miss Jewett's skillful hand. Without excitement, without the accessories of modern invention, she weaves interest and charm into the story of an uneventful summer when a fifteen-year-old girl learned to live with other people and to know herself."



CHARM woven into the story of an uneventful summer! Of how much fiction written in mid-twentieth century can that be said? True, there are those who have said that Miss Jewett's charm is directly dependent upon

her ignorance of the harsher side of the world. Ludwig Lewisohn is among those who blindly ignore the evidence to the contrary. Says he: "Sarah Orne Jewett's field of observation was excessively limited; the society she had before her to depict was the least fruitful that human artists ever sought to treat." Miss Jewett herself did not think so. In "A Landless Farmer," published in the *Atlantic* in June, 1883, she remarked:

"Heaven only knows the story of the lives that the gray old New England farmhouses have sheltered and hidden away from curious eyes as best they might. Stranger dramas than have ever been written belong to the dull-looking, quiet homes, that have seen generation after generation live and die. On the well-worn boards of these provincial theatres the great plays of life, the comedies and tragedies, with their lovers and conspirators and clowns; their Juliets and Ophelias, Shylocks and King Lears, are acted over and over and over again."

In the light of these remarks it is safe to conclude that Miss Jewett found charm in the world, or created it in her pages, not because her field of observation was excessively limited, but because of the restraint she imposed upon her art. Even at the age of "perhaps fifteen," she had "determined to teach the world" that life in rural New England was not what Ludwig Lewisohn and others have thought it to be; that country people have their "comedies and tragedies," as well as people in big cities. "I wanted the world to know their grand simple lives; and," so Miss Jewett declared, "so far as I had a mission, when I first began to write, I think that was it."

Her vision of the grandeur of simple lives was spread far beyond the confines of New England, and it is possible that, through the instrumentality of *The Atlantic Monthly*, her quiet influence came to be exerted even in England. Miss Jewett's "The Mate of the Daylight" and "An Afternoon in Holland" appeared in the July and December issues of the *Atlantic* in 1882, while Thomas Hardy's novel, *Two on a*

*Tower*, was having its serial run in the same magazine. Hardy used the printed pages of the Boston periodical for the setting up of type for the first edition of his novel in book-form in London, an edition that appeared only a few months before the publication of Miss Jewett's "Landless Farmer," from which we have already quoted her words about strange dramas in quiet homes. Two years later Hardy moved into his new home, Max Gate. The first novel written there was *The Woodlanders*, in the very first chapter of which he speaks of "those sequestered spots outside the gates of the world . . . where, from time to time, dramas of a grandeur and unity truly Sophoclean are enacted in the real, by virtue of the concentrated passions and closely-knit interdependence of the lives therein."

Is not this Miss Jewett's idea exactly? The master of Max Gate may, of course, have come to it quite independently; but the fact remains that he *may* have read Miss Jewett's words in the pages of *The Atlantic Monthly*. Stranger things have happened.

A decade later another Maine writer, Edwin Arlington Robinson, composed a sonnet "For a Book by Thomas Hardy" in which he declared:

I caught the world's first murmur, large and clear,  
 Flung from a singing river's endless race.  
 Then, through a magic twilight from below,  
 I heard its grand sad song as in a dream: . . .  
 Across the music of its onward flow,  
 I saw the cottage lights of Wessex beam.

Without wishing to press the analogy too far, one may at least contemplate the possibility that Thomas Hardy of Wessex picked up an idea, if not a phrase or two, from Sarah Orne Jewett of Maine, and that through her quiet pages he saw the farmhouse lights of Berwick beam.



AMONG the books that have recently come to the Library, there is one little gem that ought to, and (we think) will, appeal to every lover of books, every Colby Library Associate, and every student of American history—a book that is so tastefully gotten up as to delight both hand and eye. We refer to *Typographic Heritage*, a collection of essays by Dr. Lawrence C. Wroth of the John Carter Brown Library in Providence, Rhode Island. This little book of 162 pages is a 1949 publication by The Typophiles, an organization of printers, bookbinders, typefounders, and lovers of fine printing; the book was designed by Mr. Fred Anthoensen of Portland and bound by his associate, Mr. John Marchi. A small residue of copies is for sale by The Anthoensen Press, whose address is Portland 6, Maine.

Dr. Wroth, the author of the five essays that make up the contents of this book, is remembered at Colby—at least by those who were here a decade ago—for the learned address he gave to the Colby Chapter of Phi Beta Kappa. In the present volume, *Typographic Heritage*, he displays the same extensive and authoritative erudition, handled with the same ease and naturalness, free of all pedantry and ostentation, that characterized the Phi Beta Kappa address. In this twentieth Chap Book in the Typophiles' series, Dr. Wroth provides an instructive study of Benjamin Franklin as a printer; a careful account of one Abel Buell of Killingworth, Connecticut, who is said to have been the first person to cast printers' type in America; and a particularly graceful account of "British Influence upon American Printing" which invites an extended comment that cannot be indulged in here.

Space is lacking to give any detailed review of *Typographic Heritage*, but it can be confidently stated that no reader of its pages will go away unrewarded, and no owner of the book will easily part with it. It is, in fact, a worthy



modern member of that class of older books that Dr. Wroth himself writes (on page 28) so movingly about: "splendid copies . . . which, though silent, yet make themselves heard by those who go to them in love and humility."



#### OTHER ACCESSIONS

FROM Dr. Herman T. Radin of New York we have received a copy of W. B. Yeats's *Michael Robartes* (1920), which is No. 30 in the series of books published by the Cuala Press.

From Mrs. Carol Butler we have received a four-volume set of Poe's *Works* (New York, 1853) and a copy of the first edition of Holmes's *Poet at the Breakfast-Table* (Boston, 1872).

To the Portland Public Library we are indebted for a copy of the first edition of John Hay's *Jim Bludso* (1871).

From Kenneth Roberts (D.Litt., Colby, 1935) we have received copies of two European translations of his historical novel, *The Lively Lady*—translations into Finnish and Czech. The manuscript of this novel is now on exhibition in the Treasure Room of the Library, where it has attracted the notice of many visitors.

To Professor Alfred K. Chapman we are indebted for a fresh copy of the first edition of Mark Twain's *Connecticut Yankee in King Arthur's Court* (New York, 1889), with its highly diverting illustrations—220 of them—by Dan Beard.

From Dr. Edward F. Stevens, '89, we have received, as a further contribution to the Book Arts Collection, a beautiful copy of Browning's *Poems*.

Among the many fine volumes now in the Book Arts Collection, founded by (and so generously contributed to by) Dr. Stevens, there are representatives of the work of many famous Presses—the Kelmscott Press of William Morris, for example. There has, however, until recently been a serious gap, for we have had no representative of the famous and distinguished work turned out by the

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Doves Press. At last this gap has been filled, and we are able to report the welcome acquisition of a fine copy of the Doves Press *Milton*. This constitutes, at the same time, a worthy addition to our expanding shelf of Milton treasures.

In calling the roll of these newly acquired titles, we cannot help wondering whether it will not seem, to some readers, a trivial and unimportant list. Well, every collection of books begins with the acquisition of *one* volume—often a very unimportant volume—but one which, in the long run, may prove to be one stone in the foundation of a pyramid. Some years ago Professor George F. Whicher told readers of *The Colophon* how the Wordsworth Collection in the Amherst College Library got its start. The Reverend Cornelius Patton bought a copy of *Wordsworth* for nine shillings and six pence. Eventually this inexpensive copy “brought him unawares to the verge of book-collecting. The inevitable . . . plunge followed a few years later, when a London dealer placed in his hands a copy of *Lyrical Ballads* (London, 1798) priced at forty-seven pounds. Dr. Patton then experienced . . . the succession of mental states that every born collector knows: ‘What would it mean to have that historic issue as my very own! . . . There was no getting the thought of that treasure out of my mind. . . . I wondered if I could possibly spare such a sum. . . .’”

Among the interesting items in our own Colby collection of Wordsworth books is a copy of “the first complete American edition” published at New Haven, Connecticut, in 1836.

Speaking of early American imprints reminds us of the list of “Early Maine Imprints of Pope” printed in this quarterly in June, 1944—in our Pope Bicentennial issue. Agnes Marie Sibley’s recently published book, *Alexander Pope’s Prestige in America* (New York, King’s Crown Press, 1949), does not include, in its list of American imprints of Pope, all those found in the Colby College Library or all those listed in the Colby article just referred to.

## COLBY LIBRARY ASSOCIATES

THIS ORGANIZATION was founded in April, 1935. Its object is to increase the resources of the Colby College Library by securing gifts and by providing funds for the purchase of books, manuscripts, and other material which the Library could not otherwise acquire.

MEMBERSHIP is open to anyone paying an annual subscription of five dollars or more (undergraduates pay fifty cents, and graduates of the college pay one dollar annually during the first five years out of college), or an equivalent gift of books (or other material) needed by the Library. Such books must be given specifically through the ASSOCIATES. The fiscal year of the ASSOCIATES runs from July 1 to June 30. Members are invited to renew their memberships without special reminder at any date after July 1. Naturally, if money comes in early in the year, it helps the purchasing committee to make its plans.

Members will receive copies of the COLBY LIBRARY QUARTERLY and notification of the meetings of the society. Officers for 1949-1950 are:

*President*, Frederick A. Pottle, Yale University.

*Vice-President*, Everett F. Strong.

*Student Vice-President*, Beverly M. Holt, '50.

*Secretary*, James Humphry, III, Librarian.

*Treasurer*, Miriam Beede.

*Committee on Book Purchases*: Gordon W. Smith (term expires in 1950), John A. Clark (term expires in 1951), and (*ex officio*) the Vice-President and the Secretary.

*Editor of the COLBY LIBRARY QUARTERLY* and chairman of the Committee (which includes the Vice-President and the Secretary) on Exhibitions and Programs: Carl J. Weber.

This issue of the COLBY LIBRARY QUARTERLY has been set up  
and printed by The Anthoensen Press in Portland, Maine.

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